ASIFA-East

The

January members, it's
Membership Renewal Time
Special pull-out form inside

MARQUEE

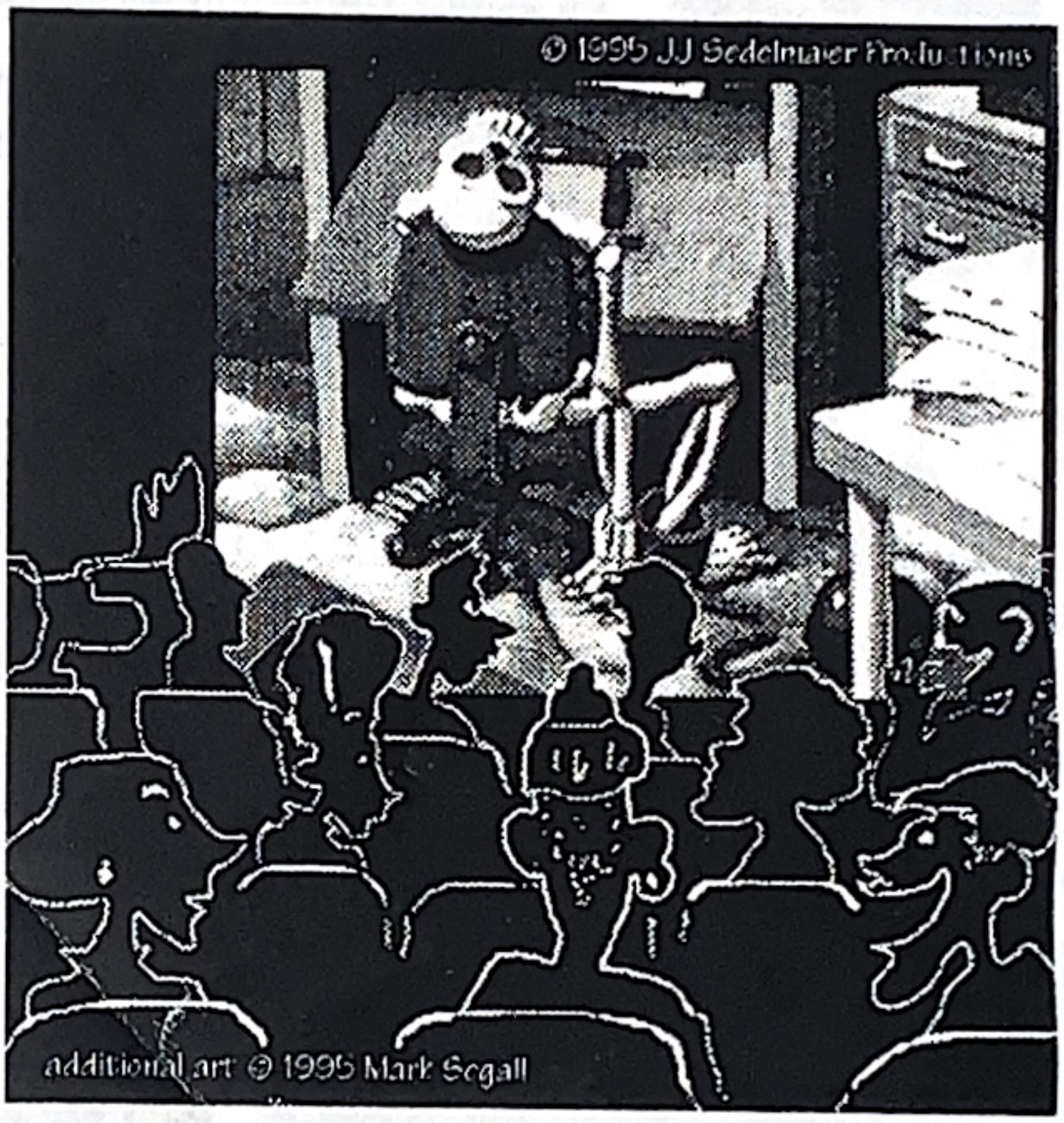
film reels

Pre-festival

ry 1996

ast's Annual Animated Film Festival

hurs., Jan. 25, 1996. Donnell Library Auditorium, 20 W. 53rd St. (betw. 5th & 6th Aves) **5:30pm**



Come celebrate the lively art of animation. Awards will be given in **Animation, Direction, Design, Script or Concept, Soundtrack, Films Under 2 Minutes** *and* **Student Film** *Categories. Be there.*

TOON

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Remember, only paid-up members can vote for festival award winners. Use the enclosed form to renew your membership today!

Letter from the President

Linda Simensky

See you at the Festival!

Greetings from the south. I hear it has been snowing up in the northeast. It's been in the balmy 60s here, and I was out today without a jacket, so I'm not complaining. Although I won't be laughing when those 100 degree/100% humidity Atlanta summer days kick in. (You'll be hearing all about them when the **Olympics** start.)

I recently attended the **Annie** Awards, which are **ASIFA Hollywood's** animation awards. They're as different from our awards show as the **Oscars** are from the **NY Expo** — right down to the fact that their awards show is "black tie optional." So, our awards ceremony this year will be "black clothing optional."

> "The Annie Awards are **black tie optional.** So I've decided our awards ceremony should be **black clothing optional.**"

My four weeks of traveling have ended and now my search for animation in the south continues. Fruitfully, I might add. I spotted **Magnet's** commercials for the **Egleston Children's Hospital**, and I had a fun lunch with **Lou Hertz, ASIFA-East's** other Atlanta member, from **Design Efx/Crawford Communications**.

I am finally unpacking (although very slowly) and am starting to deal with those hideous tasks one must do when moving, such as change addresses for bills, magazines, and the like. While I still get my mail in NY, I'm only up there every few weeks. So I have been changing my address for the items I want to read on a timely basis. Now, many of you will relate to this—I haven't gotten my December newsletter yet. This is most likely the fault of the holiday season, or perhaps I have been identified as a northerner and all festive looking mail has been withheld. Who knows...but I must admit, it's made me extremely frustrated, and I am suddenly relating to all those angry people who have had mailing problems with the newsletter and called up to yell at me. Yikes.

As you read this, the **festival** is in final planning stages. I am looking forward to the judging and festival —and they have been good excuses for me to get up to **NY** for long weekends. I hope to see you all at the festival. Remember, tell your boss you need to leave at 5:00, and be there *early* for a good seat!❑❑

Longtime member **John Gati** was recently in the hospital for an operation. Send him get well wishes at **64-56 83rd Place, Middle Village, NY 11379.**

ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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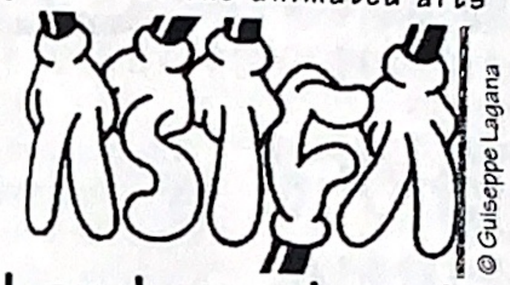
a journal of the animated arts



Lend us a hand

We're only a handful of volunteers, and our hands are full. So lend us a hand. Contribute articles or illustrations. Gather news. Sell ads. Check facts. Proofread. Make phone calls. Become a part of your newsletter.

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FEB ISSUE DEADLINE: JAN 18

ASIFA-east's annual

Donnell Library Auditorium
20 W. 53 St.
betw 5th & 6th Ave.

animated film festival

&

post-festival party

Michael Sporn Animation, Inc.
632 Bway, 4th Fl.
betw Bleecker & Houston Sts.

Jan 25, 1996

Help make them special
VOLUNTEER

Call Kit Hawkins at 212 989-3462 after Jan 3 1996

The Byte Stuff

SHOCK WAVE

Animation From The Web

Putting together an animation that plays over the Internet

Brian Cirulnik

The problem with the **World Wide Web** so far is that it has been a static medium. It is difficult to get sounds or animation across the web through the somewhat *pathetic* datarate of 1.4 Kilobytes per second. It is often difficult enough to even transmit a graphic, and impatient people like me are often bored with the entire thing after their second or third website exploration.

However, one of the latest technologies for the **Web**, and the first thing to get me excited about it's potential is called **Shockwave**. In essence, **Shockwave** is a player for Macromedia Director **movies.** I covered its abilities in this column about a year ago. To update, briefly:

Macromedia Director is a tool for the **Macintosh** and **Windows** environments that allows users to easily create animation and interactive titles. Currently the number one authoring environment for interactive **CD-ROM** title developers, it is also being used extensively in the animation industry, for everything from pencil tests to completed broadcast animation. **Director** consists of three main areas—the **Stage**, where all the items are placed, the **Cast**, where art & sound elements are stored within the data file, and the **Score** which uses an "exposure sheet" on it's side as an interface motif, thus allowing people to quickly and easily create animation and/or interactive entertainment.

What **Shockwave** does is take the Director **movie file**, located on a **web page**'s original server, and load it into **Netscape**, just as if it were text or graphics. Once loaded, the file will start to play, and you can have animation and interactivity via the file. So, instead of a still graphic of a logo to head up your web page, you can have an animated logo that will constantly spin, or do whatever you animate it doing, for as long as someone is accessing your page.

Authoring for the **Internet** with **Director** is fundamentally the same as authoring for other types of distribution. If you're familiar with **Director**, you're 90% of the way to being able to create **Internet** titles. And, similarly, 90% of what you know will be directly applicable when working on the **Internet**.

To author a **Shockwave** title, you start with the regular **Director 4.0** authoring environment on a **PC** or a **Mac.** You create and test the title on your local file system. Then you post-process the title through an application called **Afterburner**—this step primarily compresses the title in order to save download time. The resulting file is placed on an **HTTP** server for a **web browser** to download to the user's machine.

In creating the title, you can use virtually all of the existing **Director** features, your existing **Director** content, and all of the supporting tools that you currently use to produce media that is imported into **Director. Shockwave for Director** is not a new authoring environment. It's a new way to package and deliver **Director** interactive movies.

Those familiar with **Director** will find it easy to create **Shockwave** movies using new improved software.

Those of you familiar with **Director** will find it easy to create Shockwave movies, as long as you follow some of the following tips:

*Keeping the entire size of the **movie** small for fast playback is essential.* Considering the speed of most modems, you should keep your movies below 200K, and consider trying to keep them at a max of 100K. To help keep the overall movie size down, check each **castmember** in the movie, and keep each as small as possible. Play with resizing images on the **stage** itself to make the images appear larger instead of having large images in the cast. Small bandwidth size movies are not supposed to look like **CD-ROM** titles so don't get hung up on everything looking really clean all the time.

If you have a castmember that does not have more than a few colors in it then try using the **transform Bitmap** option in **Director** and dither it down to 1, 2 or 4 bit to save size space. Save your movie first because you cannot undo this process. If you do not like it, quit without saving changes and reload your movie. Remember that every little bit of space saved counts.

***Tiling** is a method of using a small image to create a larger image.* This will allow you to make an abstract background without creating a single large piece of art. It is like looping for music—in that a small image is set next to itself many times until it fills the stage. Director prefers seamless tiles to be height and width pixel size variations of 16, 32, 64, and 128. They do not have to be square, they just have to divide evenly.

*The **Tools** palette allows you access to quick geometric shapes that take up almost no space whatsoever.* These can be used for buttons and tiles. Also from the Tools palette, you have access to other tools such as text which allow you to add type to the movie. Though anti-aliased type from **Photoshop** looks nice, it makes your files huge. The trick is to get creative with the available shapes and structures since use of these will keep the movie very small.

Do not underestimate the importance of sound in your movies. However, sound is the most resource–hungry of all media types. Sampled sounds should be

The Byte Stuff, cont'd

brought in or sampled down to 11.025 kHz. Though the quality isn't the best, again, you have to work within the limitations of bandwidth. Do not try and make the sounds a lower sample rate than 11.025 since this will confuse most **Soundblaster** sound cards that work with Microsoft Windows.

Loop sounds whenever possible. To make a loop sound work correctly, you have to listen to it over and over and cut it together so that it sounds seamless. With music, this is normally done by listening to the drum beats and cutting appropriately.

Under **Director**, you have two channels of sound to work with—use it to your advantage. If you have a looping sound in **channel 1**, use **channel 2** to have other sounds to break up the monotony of the loop. Also, use channel 2 for click sounds for buttons, or other effects that take place during the course of an animation.

Lingo is **Director's** internal programming language. Learn to use it. The benefits of using Lingo to move your animation rather than using the score are smaller movie size and greatly increased speed of playback. Lingo is a scripting based language and is not that hard to learn the basics of.

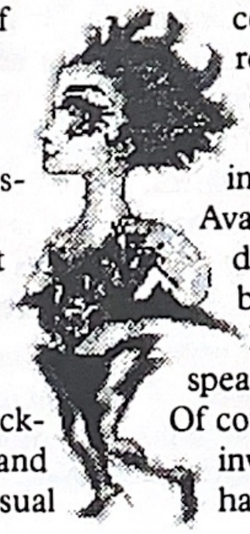
Avatars

A Science Fiction Costume Party Online

Margaret Frey

On-line services are becoming much more than simple text-driven informational exchanges. As programming becomes more sophisticated, and user interfaces easier to use, we can look forward to much more animation online. (See this month's **Byte Stuff** about **Shockwave**.) One utilization of online animation which currently intrigues me is the emergence of **Avatars**.

In the context of online systems, Avatars are animated, graphical icons which can be customized to represent the online user. Companies like **Microsoft** are already including "factory made" Avatars as part of their online software package. Users will be able to choose from a packaged lot of animated dogs, cats and cartoon characters to be their visual representative to browse or in "chats" with colleagues who subscribe to same software package. If you've ever chatted online you know that the onscreen name of the person involved in the chat always precedes any comments made by that person, so that you know who's talking. In the case of Avatars, the user who's having the conversation is graphically represented as an animated character. The persons involved in the online chat are identifiable in the guise of their chosen Avatar. Conversations are still text driven, but appear in cartoon bubbles or boxes above the head of the person who is speaking, like in comic books. Of course, Avatars are not the invention of Microsoft, and they have been lurking around cyber-



space for some time in various forms. The popular game **Doom** in many ways encompasses the idea of Avatars. In **Doom**, players navigate through "three dimensional" space with a personal POV perspective. Similarly, users of Avatars can navigate through online space by manipulating a little, three-dimensional character who responds to directions given to him through the mouse or the arrow keys.

The most notable example of Avatars of which I'm aware, exists in Worlds Inc.'s **Alpha World** (*http://www.worlds.net*). To access **Alpha World**, you must have a 486/50 with at least 8 mb RAM, a TCP/IP modem connection and you must run **Windows** in 256 color mode. (**Macintosh** accessibility available soon). First time visitors to Alpha World are also required to request an *immigration number*. The number will come to you via e-mail (free of charge) within a couple of days.

You can now enter and explore the corridors of Alpha World, where the first time user is encouraged to select an online representative from a gallery of ready-made Avatars (made by other users of Alpha World, and "donated" for this purpose). Once you are cloaked in your chosen Avatar persona... you are ready to enter **Worlds Chat** to lurk around or have conversations with other Avatars who already dwell there. New users are also encouraged to download and read **Alpha World Etiquette Guide** which recommends traditional good manners but also notes: "Not all **Avatars** will want to speak with you" and "There is a territorial imperative...when you initially approach an **Avatar** in **Chats**...his natural instinct is to run away."

Avatars
...so many different people to be.

Below: **Dark Shadow.**
Preceding page: **Sweetie.**

Users can create their own Avatar representative, or contribute to the "building" of Alpha World itself, but at this point to do so requires a high level of patience and some basic programming skills which many people do not possess. There is a sub directory of technical specs, **Make your own Avatar**, available at Worlds Inc. for those who are technically inclined.

In the **Wild West World** of the **World Wide Web**, Avatars are still in very primitive stages of development. Avatar sprites currently consist mainly of four basic views: front, back. left and right view, which, as we know, makes for choppy, limited animation. Some Avatars also come with a set of facial expressions (happy, sad, surprised, etc.). For the time being, however, these limitations are not without their charm. Many of the Avatars showcased in the **Alpha World** gallery are refreshingly individual and raw, as opposed to the homogeneously cutesy characters pre-packaged in the **Microsoft** kit mentioned above.

As the enthusiasm for internet continues to grow, and as the need for creative content becomes increasingly in demand, we can be certain that **Avatars** and **3d browse technology** will swiftly become more sophisticated and easier to use. With any luck, this could mean significant opportunities for animators who will be called upon to develop individualized, animated alter egos for the masses...or for **Microsoft**, whichever the case may be.

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

Hello! I caught up with a few people in between everyone's hustling and bustling. This is my busiest caricature work season. I draw people, in the most comedic way, at parties, and "chat them up". They often keep these portraits the rest of their lives, and pass them on to their children. Giving people a good laugh at themselves is my holiday mission.

I thought this would be interesting—remember the old ***Soupy Sales Show***? **White Fang, Black Tooth, Pookie** (I *loved* **Pookie**), **Bubby, Hippie**? The puppet characters were all played by **Frank Nastasa**. Well, after 50 years in the biz, 72-year-old **Frank** is alive, well and still working consistently; still dancing, singing, directing, writing and producing. He's done everything from **Shakespeare** to stand-up; animation voice-overs, too. I shmoozed with him at the **Lamb's Club**—the oldest entertainment club in the world.

The Christmas Season has definitely been keeping the elves busy at **Imagery Film** (i.e. **Ken Kimmelman**) churning out numerous 30-60 second stocking stuffers for **CTW.** The spots focus on recognizable Old Masters paintings. They come to life in most whimsical way and then resolve in a pull back to the original painting. Elves involved in the project are **Richard Laslo**, simulating **Van Gogh** brushstrokes, **Meryl Rosner** inking and painting in the style of **Henri Rousseau**, and inbetweening **Mike** (the Enterprise) **Klein**. The **Rousseau** segment is that painter's version of an 1890's soccer game.

Meryl also frequents the **Ink Tank**, doing backgrounds for the animated sections on **NBC's** clever **Caroline in the City**. **Ink Tank's Nina Crews** and **Shawn Atkins** face weekly camera deadlines with huge finesse, a self sacrificing staff and occasional **Thai** dinners sent in for energy.

In the tradition of famed ***Little Nemo*** animator **Winsor McKay**, who presented his films on the vaudeville circuit, **Bill Plympton** will be presenting his hilarious, sidesplitting shorts at ***Caroline's Comedy Club***. He'll tell us about the funny side of animation, premiere ***How to Make Love to a Woman***, ***Boney D*** and ***Plympmania***, and show the classics ***Your Face*** and ***25 Ways to Quite Smoking***. **Bill** personally says to everyone, "You're gonna laugh your ass off." All this at **Caroline's**, 1626 Broadway between 49th & 50th Streets on **January 16, 1996** from 8-10pm. Admission is $7. Call **757-4100** for reservations. ***How to Make Love to a Woman*** will also be in Park City, Utah's **Sundance Film Festival** on January 20, along with **Susan Pitt's *Joy Street*** and **Nick Park's** brand new ***Close Shave***. The trio are all included in a program called **Awesome Animation**.

Eugene Salandra, formerly of **MTV Animation**, director of the **ASIFA**-Award winning films ***The Teapot*** and ***FaerieFilm***, has clicked his heels and flown over the rainbow to **La La Land**, where he has joined the crew of **Turner Feature Animation**. **TFA** is completing work on a fully-animated musical called ***Cats Don't Dance***.

Aufweidersehen to **Masako Kanayama**, who will be greatly missed by all her friends and colleagues. She's off to Europe to work as assistant director on a new cartoon series being produced there for **German** television. She promises, however, that'll she'll return to **New York** in 1997, and that she'll be "popping by" from time to time.

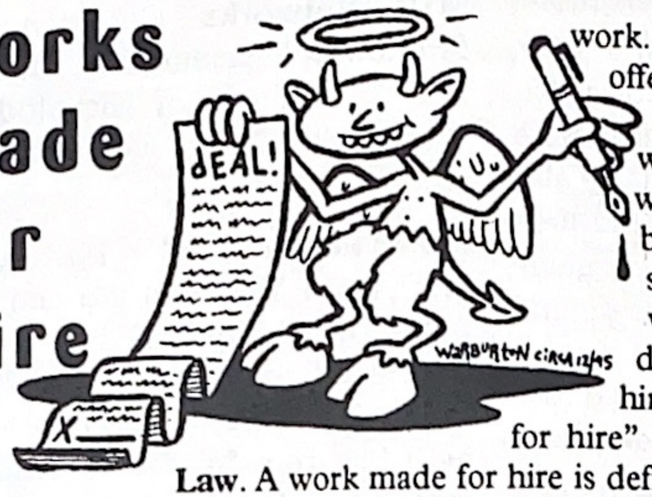
Geraldine Laybourne has left her position as head of **Nickelodeon**. She will become president of the newly created **Disney/ABC Cable Networks**. **Ms. Laybourne** is credited with launching production and merchandising initiatives at **Nickelodeon** that have made it into the most popular children's cable network in the country, with more than 64 million subscribers. At **Viacom, MTV Networks** *Chairman* **Tom Freston** will assume the additional role of president of **Nickelodeon/ Nick at Nite** until a successor is chosen.

Music Pen, founded in 1987 by concert pianist **Yee-Ping Wu** and composer **Dr. Philip Y. F. Lui**, recently released **Scholastic's *The Magic School Bus Explores the Ocean***, available from **Microsoft Corp**. It's inspired by **Scholastic Inc!s** award-winnning book and **PBS-TV** series, making learning science fun for kids 6-10 years old. **Scholastic's *Magic School Bus Explores the Human Body*** was alos designed and developed by **Music Pen**.

Have a groovy holiday—and I hope you get a little rest—remember to wear a warm sweater—call with news once in a while—***724-2800***—**Laurie Edmonds** - thanks!

PAM SCHECTER'S

LEGAL ISSUES: Works Made for Hire



NYC entertainment lawyer **Pamela A. Schecter** represents several prominent animators including **Eric Fogel**, creator of the MTV series **The Head** and **Beavis & Butthead** director **Yvette Kaplan**. She teaches the course *Legal and Business Issues for Animators* at the **School of Visual Arts**

Animators spend a great deal of time, money, concentration and energy finding work. But once you receive an offer, that part of your work is not over. You must determine who has control over your work product and what will become of it. For instance, at some point in your career you will probably hear a project described as a "work made for hire". The phrase "work made for hire" comes from the **Copyright Law**. A work made for hire is defined as a work created for an employer, other person or entity. The employer, other person or entity is considered the author of the work for the purposes of the Copyright Law and therefore, owns all of the right comprised in the copyright. This means that if your were to create a project considered to be a work made for hire, you would not be considered the author of the project or own any part of it. You could not Copyright this work, you would have no right to determine how this work should be reproduced or distributed, nor would you have rights to any profits made from this work. Since creating a work made for hire means you lose virtually all of your rights in the work, it is imperative to know when you are creating such a work. A work made for hire can be created in two ways:

❶ An employee creates a work for an employer in the course of his or her employment, or

❷ An independent contractor creates certain commissioned or ordered work for an entity and both parties sign an agreement that the work is a work made for hire.

❶ Employee Creates a Work Made for Hire

If you are an employee and you create a copyright-able work within the scope of your employment, you have created a work made for hire. However, under certain circumstances, it is difficult to determine whether someone is an employee. An animator who works from 9-5, Monday through Friday under the control and direction of an employer at the employer's studio is most likely going to be considered an employee. If this animator has state and federal taxes withheld from his or her paycheck and is entitled to employment benefits such as medical benefits, vacations, unemployment insurance, and retirement benefits, then this animator will be certainly considered an employer will own all of the rights in the project unless the employee has an agreement in writing with employer reserving rights to the project.

However, it may be difficult to determine whether an animator who receives his assignment from a company but does the animation in his own studio is an employee for copyright purposes. Therefore, certain factors are analyzed to see whether or not this animator would be considered an employee and the project a work made for hire. Some of the factors reviewed to determine whether a traditional employment relationship exists are:

§ Whether the company supplied the equipment and tools for the project

§ The location where the animator performed work on the project

§ How long the relationship between company and animator has existed

§ Whether the company can require the animator to work on additional projects

§ Whether taxes are taken out of the animator's salary

§ Whether the animator receives employment benefits and whether the company has a lot of discretion over the project and over when and how long the animator will work on it.

If a company commissioning work from an animator exercises enough control over the work and the animator, the animator who works on a project at his own studio will still be considered as an employee for copyright purposes. In addition, under certain circumstances, an animator can work part-time or not be paid a regular salary but still be considered an employee.

If an animator working on a project isn't considered an employee, then the animator is a freelancer or independent contractor and the project isn't a work for hire. The company or person commissioning the project is not the author of the work and has no ownership right or copyright to the project. In this situation, the company or person commissioning the work will usually require the animator to assign all of his or her rights to the project. This means the company or person will own all of the rights to the work.

❷ Independent Contractor Creates Specially Commissioned Work

Certain specially commissioned or ordered projects can be works for hire only if both the animator and the person or entity commissioning the work sign a **Work For Hire Agreement**. Under the Copyright Law, some of the projects listed as works for hire are: works used as contribution to a collective work, a part of a motion picture or audiovisual work, a supplementary work, a compilation, an instructional text, a test, answer material for a test or atlas.

If a company uses a work made for hire agreement but the work isn't within one of the specified categories in the Copyright Law, there is no work for hire. The animator is considered the author of the project and the copyright owner.

Since creating a work for hire in effect means you lose all of your rights in the project you are creating and the profits that go along with it, it is imperative that you protect yourself. You should have an entertainment attorney draft an agreement between yourself and the person or entity commissioning the project and in the agreement, should clearly state what rights in the work you are keeping and what profits from the work you are entitled to.❑❑❑❑

Upcoming Film Festivals

Feb 3 Deadline

Medicine Wheel Animation Festival — Year-round

Annually selected touring collection of artistic animated shorts by North American independent filmmakers. Dedicated exclusively to non commercial, experimental animation rarely seen by public. Looks for "historical, difficult, challenging, enlightening, experimental and multicultural films." Entry fee: None.✉ Contact: **Cheri Amarna**, project director, **Medicine Wheel Animation festival**, Box 1088, Groton, MA 01450-3088. ☎ 508-448-3717.

Feb 1 Deadline: Videos

Mar 1 Deadline: Films

Humboldt Int'l Film Festival — Apr 2-6

Oldest student run festival in the country has provided showcase for student and independent filmmakers since 1967. Awards include $2,000 in cash prizes. Entry Fee: 30.:✉ **Ann Alter**, faculty advisor, **Humboldt State University**, Arcata, CA 95521. ☎ 707-826-4113. Fax: 707 826-5494. email: alter@axe.humboldt.edu.

Jan 15 Deadline

Tampere Int'l Short Film Festival (Finland) — March 6-10

Leading international short film competition. Entry Fee: none. ✉ **Pertti Paltila**, Tampere Int'l Short Film Fest, Tampereen Kansaivnaliset lyhytelokuvajuhlat, Box 305, FIN-33101, Tampere, Finland, ☎ 011-358-31-213-0034.

Jan 21 Deadline

New York Underground Film Festival — Mar 20-24

Now accepting films for 1996 film festival. ☎ (212) 925-3440.

Jan 19 Deadline

New Directors/New Films — Mar 22-Apri 7

New Directors/New Films Highly regarded non-competitive series presented by **Film Society of Lincoln Center** and **Museum of Modern Art.** Founded in '72. Presents an average of 23 features and 15 shorts each year at **MoMA**. Entry fee: None. . ✉: **Isa Cucinotta**, *New Directors/New Films*, Film Society of Lincoln Center Plaza, NYC 10023-6595. ☎ 212-875-5610. Fax: 212-875-5636.

Jan 15 Deadline

Brooklyn Arts Council 30th Annual Film and Video Contest — Bklyn Museum Mar 2; MOMA Mar 9

Entry fee $40. To receive an application and guidelines, ✉ BACA, 195 Cadman Plaza West, Brooklyn, NY 11201. ☎ (718) 625-0080

Jan 21 Deadline

Rosebud Competition — Mar 23-24

Goal is to "honor innovative, experimental, unusual or deeply personal" filmmaking. Cash and prizes for winning films. Entry fee: $20. ✉ **Natasha Reatig, Rosebud Competition**, Box 21309, Washington, DC 20009. ☎ 202-797-9081.

Mar 1 Deadline

38th Annual Rochester Int'l Film Festival — Rochester, NY May 2 - 4

Soliciting film or video cassette entries from around the world. For entry forms, write

✉ **Movies on a Shoestring**
PO Box 17746, Rochester NY 14617
☎ (716) 288-5607
Fax (716) 336-2929

Feb 1 Deadline for entries

Zagreb '96 — Jun 10–14

The 12th festival in **Zagreb.** Several cash prizes. No entry fee, but the cost to have your film shipped back is $30. ✉ For more info: **Koncertna direkcija Zagreb** (Animafest), Kneza Mislava 18, 10 000 Zagreb-Croatia.

HIROSHIMA 96 — Aug 22–26

Mar 21 Deadline

Write festival office for application and entry information: ✉ 4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan ☎ 81-82-245-0245

Jan 22 Deadline for Independents

New England Film & Video Festival — May 9-11

Feb 5 Deadline for students

Founded in '75, fest open to independent and college student filmmakers with works completed in New England in the past two years. Entry fee: $30/$20.✉ Cherie Martin, New England Film and Video Festival, 1126 Boylston St, #201. Boston, MA 02215.☎ 617-536-1540. Fax: 617-536-3576. e-mail bfvf@aol.com.

RESOURCES

ANIMATORS WANTED

Animators and graphic designers needed for multimedia projects. **Byron Preiss Multimedia**, ✉ 24 W. 25th St., New York, NY. ☎ **212-989-6252.**

GREAT JOBS IN GAMES!

Lorraine Bege/Hands-on Broadcasting is recruiting graphic designers/animators with good **3D Studio** or **SGI/Alias skills**. A leader in electronic entertainment is creating teams for consumer and arcade games. Team leaders will work directly with development staff. Also seeking sound designers. Great benefits and salaries! Experience in game industry a real plus. Fax resumes to: **212-604-9036.**

ASSISTANT ART DIRECTOR NEEDED

At **Mad Magazine** .Candidates should be proficient with **Macintosh** Computers and all graphics, and layout programs as well as traditional board skills. Send resume and sample of your work to: ✉ **Warner Bros.**, Box AAD, 1325 Ave. of the Americas, NYC, 10019.

COMPUTER ANIMATION INSTRUCTOR WANTED

Open search for part time **Amiga** computer animation instructor and/or animation drawing instructor. Masters and College teaching preferred. ✉**University of the Arts**, Media Arts Dept., 333 S. Broad Street, Philadelphia, PA 19102.

RESOURCES (CONT'D)

CALL FOR ENTRIES

WYBE-TV 35, Philadelphia's public tv station, seeks works for a series featuring film and video from independent artists. The 10 week series airs in prime time each week. All styles welcome, shorts up to thirty minutes preferred. Acquisition fee: $25 per minute. **Deadline:** January 22. ✉ **Through the Lens 6**, WYBE-TV 35, 6070 Ridge Avenue, Philadelphia, PA 19128. ☎ **215-483-3900**

GRANTS & RESIDENCIES

Boston Film Video Foundation seeks proposal for fiscal sponsorship from independent producers. No deadline or genre restriction. Reviewed on an on-going basis. Contact **BF/VF** for brochure. ✉**Cherie Martin**, 1126 Boylston Street, Boston, MA 02215. ☎**617-536-1540**. Fax: ext. 3540. e-mail: bfvf@aol.com.

Creative Projects Grant. During this year, grants will be awarded to eight artists for subsidized use of The Media Lofts' video and computer suite at a rate of $7.50 an hour. Grants awarded on a basis of artistic merit. To apply, send project description, resume, approximate dates of proposed use, level of experience with computer and or video equipment. **The Media Loft**, 727 Ave. of the Americas, NYC 10010. **212-924-4893**.

MacDowell Colony offers residencies of up to 2 months for filmmakers who are working on a project. Deadline of January 15th for May–Aug. session. Deadline of April 15 for Sept.–Dec. ✉ 100 High Street, Peterborough, NH 03548. ☎ **603-924-3886**.

WORKSHOPS

Directing Workshop for Women. *American FIlm Institute* directing workshop offers an opportunity for professional women who have considerable experience in television, film or related fields, but who have not had an opportunity to direct dramatic films, television or video. To be considered for admission to the program, applicants must submit a treatment or a screenplay for an unproduced film . For further information contact: ✉ **AFI, Directing Workshop for Women,** 2021 N. Western Ave., LA, CA 90027. Application deadline: **January 11.**

FREE EXHIBIT SPACE

NYC **Department of Cultural Affairs** has compiled a booklet which lists over 36 galleries, institutions and businesses which offer free exhibition space for artists who wish to display their work. The booklet is free; write: ✉ **Free Expression**, DCA, 2 Columbus Circle, New York, 10019. ☎ **212-841-4100**.

ON-LINE SERVICES

ASIFA-Central, our sister organization in the midwest, has put up a website called **Frame by Frame**.(Internet address http://laotzu.art.niu.edu/asifa.html.)The site has interesting articles available, including, *Animation's Dirty Little Secret?* by **David Thrasher**, *ASIFA Vancouver* by **Leslie Bishko**, founder ASIFA Vancouver, and *Space*, by **Byron Grush**. The site also includes other useful things, such as animation festival listings and an online membership registration form (for **ASIFA Central**, only) and links to other animation sites of interest.

ASIFAEAST Jan-Feb96

THU **FRI**	**Jan 11** **Jan 12**	6:00pm	Judging for **ASIFA-East Animation Festival**	**Tisch School of the Arts, NYU,** 721 Bway, Rm. 109
FRI	**Jan 16**	8:00pm	**Bill Plympton** does stand-up and shows selected shorts	**Caroline's Comedy Club** 1626 Bway, betw 49 & 50 St.
THU	**Jan 18**		**Deadline for February Anymator**	☎ **212 666-8925** or e-mail dagart@escape.com
THU	**Jan 25**	5:30pm	**ASIFA-East Animation Festival**	**Donnell Library Auditorium.** 20 W 53 St
		8:30pm	**Post-festival party** space graciously provided by:	**Michael Sporn Animation** 632 Bway, 4th Fl.
WED	**Feb 7**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.

Last Month's Screening
Howard Beckerman

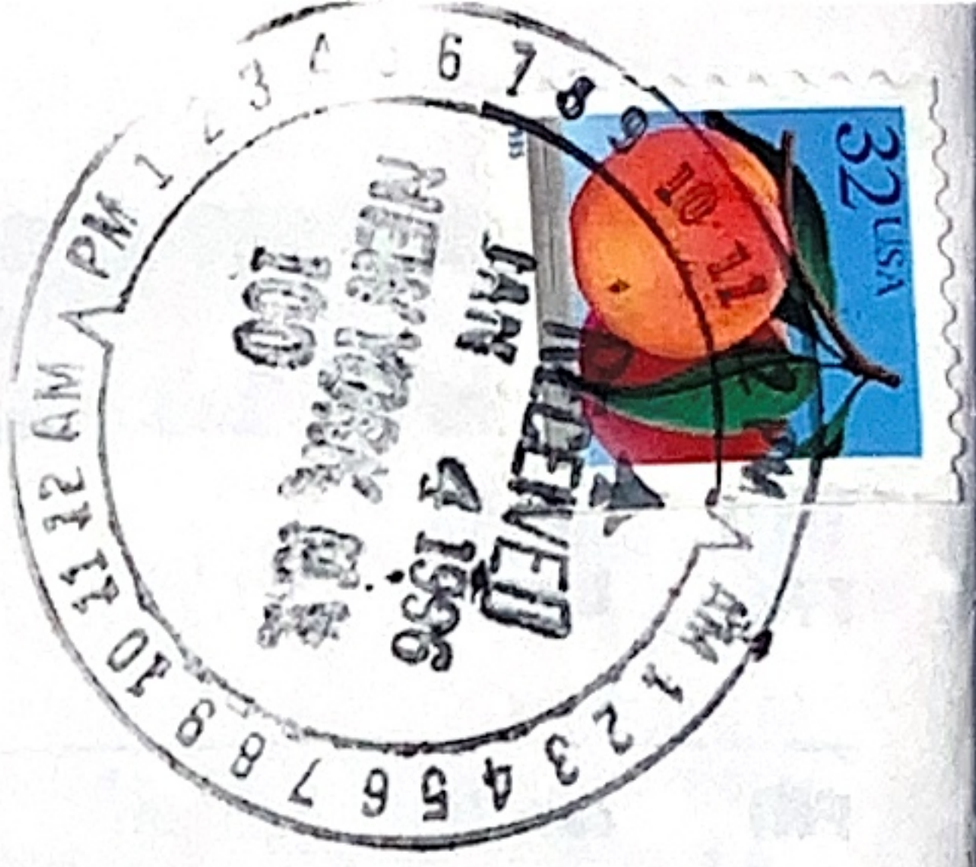
Rediscovered Fleischers: An Evening of Fun and Surprises

The screening this past December 15 was a unique event. The evening was devoted to rediscovered ancient cartoons by **Max** and **Dave Fleischer,** made years before **Betty Boop** and **Popeye**. The uniqueness was enhanced by the addition of spirited live piano accompaniment by **Raphael D'Lugoff**. It was that little extra touch, a joyful punctuation for these silent shorts, dextrously applied by Mr. D'Lugoff.

These early efforts of the Fleischer brothers, graciously lent by historian **Mark Langer,** revealed a wonderful imagination. It was not surprising that the Fleischers were capable of whimsical imagery, an established trademark of their work, but the surprise was the variations in technique that they had achieved at the dawn of animation.

The cartoons, with dates that went back to *The Circus* (1919), the first release of **Koko the Clown,** employed pen and ink drawings, rotoscope, photographic backgrounds, collage, focusing effects and animated clay. **Kit Hawkins** deserves thanks for bringing the pianist. The last time an **ASIFA-East** screening had live accompaniment was 27 years ago when we had jazz musicians on program.○○○○

ASIFA-East
The International Animated Film Society
c/o Jim Petropoulos
10 Point Crescent
Whitestone, NY 11357



Next month

Post-Festival wrapup, including

- ✂ Festival awards listings
- Festival/post-fest party report & photo spread